



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



PRINTER'S-MARK OF GEOFFROY TORY, (1525)

Notes on New Books

THE ALPHABET. By Frederic W. Goudy, New York: Mitchell Kennerley. Price, \$5.00 net.

A thoroughly interesting, valuable, practical and beautiful book, *The Alphabet*, fifteen interpretative designs drawn and arranged with explanatory text and illustrations is in no sense merely "just another book on lettering," but an invaluable contribution, not in the sense of fresh discoveries in paleography, but in the presentation of conclusions of importance. Not only the craftsmen and student, but the booklover, too, will delight in this interesting work whose usefulness is further enhanced by copious illustration. *The Alphabet* is a volume which every private library should contain.

THE ACTOR-MANAGER. By Leonard Merrick. Limited Edition. New York: E. P. Dutton & Company. Price \$2.00 net.

Leonard Merrick's place in English literature is secure. *The Actor-Manager* adds another volume to the new uniform, definitive and limited edition of Merrick's works that one is pleased to place in his library. As William Dean Howells says in his introduction to this edition of the novel: "There is no perceptible mechanism in the story of *The Actor-Manager*, in every way the best of Mr. Merrick's stories so far as I know them. At all moments of it you feel that it happened, and that the people in it are alive, with a life of human probabilities beyond it. I can recall no English novel in which the study of temperament and character is carried farther or deeper, allowing for what the people are, and I do not remem-

The LOTUS MAGAZINE

Having been issued in a strictly limited edition for subscription sale held in reserve only a few copies of the back numbers. These numbers have become rare and extremely difficult to obtain. The Publishers of ART & LIFE (incorporating THE LOTUS MAGAZINE) are able to offer to librarians, collectors and subscribers who desire to obtain them copies of certain of the

BACK NUMBERS

OF

The LOTUS MAGAZINE

at the original publication price on application.



Address

ART & LIFE

655 Fifth Avenue
New York

Andrew H. Kellogg Co.

PRINTERS

Printers of
ART & LIFE

141-155 East 25th St.
LEXINGTON BUILDING
NEW YORK, N. Y.

THERE is no garment so useful, light
and warm as a Vest of

QUILTED SILK and PURE LAMBS WOOL

for outdoor and house wear. Very well
suited for Automobiling.

¶ They are made with and without
sleeves in colorings—White lined with
White, Black lined with Black, Black
lined with Gray, Black lined with Lav-
ender, Gray lined with Gray.

Made in all sizes, from 34 to 46

¶ When ordering, state style number,
color and size.

EXCELSIOR QUILTING CO.
15 LAIGHT STREET NEW YORK

ber a false or mistaken line or color in it." Mr. Howells did not rescind his praise in the phrase "allowing for what the people are," for in his study of people as he finds them, or in his creation of characters so real, so individual that we do not doubt their existence as we read the story, Leonard Merrick does not resort to any such fulsome complexities in *The Actor-Manager* as require one's credence in the vast pretensions of a fortune-teller. "What the people are"—that is what Merrick finds out, that is what he lets us find out, what he lets us find out without exhaustion. There is no attempt to resort to the mysterious; on the other hand, the reader will not do any guessing ahead. I do not know of another novel in which the proportion in character relation is so true to what we *feel* to be the relative importance of one thing to another as reflected in our own life experiences. I have heard readers complain that Merrick's stories "end unhappily." It seems to me that only a narrow vision can exclude the happy possibilities of the future which Merrick leaves in the time that lies ahead of the closing scenes of his novels. I often feel that the very seeming unhappiness in the present, in which such a novel as *The Actor-Manager* ends, is of the sort which already points toward strong happiness in those tomorrows which the novel might have gone on living into had the author cared to have it do so. In Royce Oliphant one finds a good man and noble soul, and in Alma King a woman in whom fineness of character one is *sure* from the first never is to deteriorate. From the introduction of Blanche Ellerton we began to doubt her. We can only ask, "What next will she do?" and the next thing she does do is consistent, in perfect artistry, under Merrick's master-hand, with what she did before throughout the development of her depravity, reached in those soul-killing steps she deliberately takes, irrevocable denials of high impulses. Poor, homely flat-chested Gertrude, Blanche's unattractive, unhappy, love-starved sister, scarcely in the picture but how vital to it! Another than Leonard Merrick might have over-

drawn the character, might have left it out altogether. Merrick has known just where his *dramatis personæ* belong, just when to give them entrance, when to have them leave the stage. Not one speaks a line too much in this admirable drama of this story of nearly broken hearts, a story which one is the better for reading, which one is the happier for having read, strange though that may seem when we are told it has threads of such sombre hue woven into the fabric of its conclusion—but does it “conclude?”

THE OPEN-AIR THEATRE. By Sheldon Cheney. New York: Mitchell Kennerley. Price, \$3.00 net.

In *The Open-Air Theatre* by Sheldon Cheney, (author of *The New Movement in the Theatre* and *The Art Theatre*), this writer states that his object in writing this book has been three-fold: first, to offer a comprehensive view of the open-air theatre movement with relation to both the historical background and the remarkable current revival; second, to provide the architect with a convenient compendium of information about open-air theatres, old and new; third, to present to the reader a birdseye view of the drama of the open in all ages and all lands, and by comparison, to help them to an understanding of the peculiar characteristics and particular problems of production out-of-doors. The chapter subjects are as follows: The Open-Air Theatre Movement, The Old Greek and Roman Theatres, The Modern Greek Theatres, The Mediaeval Religious Theatre and Its Survivals, The Nature Theatre, The Garden Theatre, and The Drama of the Open. In the Appendix Mr. Cheney takes up “The Planning and Construction of Open-Air Theatres” and “Vitruvius on the Construction of Greek and Roman Theatres.” *The Open-Air Theatre* comes as a valuable acquisition to the literature of the Drama, filling a heretofore much-felt want for precisely a volume of the sort. The publisher, Mitchell Kennerley has produced a well-made, typographically, interesting and copiously illustrated volume with an adequate index.

Ralph M. Chait

Antique
Chinese Porcelain

Expertised, Appraised
and Catalogued

395 Madison Avenue, N. Y.

NATIONAL PHOTO-ENGRAVING COMPANY

PRODUCERS OF HIGH-CLASS
ENGRAVING, HALF - TONES,
LINE PLATES, COLOR WORK, Etc.

Plate-makers to Art & Life



46 NEW CHAMBERS ST.
NEW YORK, N. Y.